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She hung the cage at the window

If he goes by,' she said, He will hear my robin singing And when he lifts his head, I shall be sitting here to sew, And he will bow to me, I know.

The robin sang a love-sweet song, The young man raised his head; he maiden turned away and blushed I am a fool!' she said, And went on broidering in silk. A pink-eyed rabbit, white as milk

The young man loitered slowly By the house three times that day She took her bird from the window: ' He need not look this way.' She sat at her piano long, And sighed, and played a death-sad song.

But when the day was done, she said. 'I wish that he would come! Remember, Mary, if he calls To-night-I'm not at home So when he rang, she went—the elf!— She went and let him in herself.

They sang full long together Their songs love-sweet, death-sad: The robin woke from his slumber. Now go!' she coldly said; ''tis late; And followed him-to latch the gate. He took the rose-bud from her hair,

While, 'You shall not!' she said; He closed her hand within his own Her will was darked in the eclipse Of blinding love upon his lip

Translated for The New York Saturday Press

A PRINCE OF BOHEMIA.

"Everything is a fair prize in these days. Have you not seen authors who, from want of invention, present to the public their own hearts, and often those of their es? They will come finally, my dear, to seek tres, not so much for the pleasure of being the

heroes of them, as to tell them. Well, the Marchioness de Rochefide and you would are going, that I will ever pay yours."

Who knows? Perhaps the same good fortune that "Who knows? Perhaps the same good fortune that came to Madame de Rochefide, will come to you. Go
"La Palferine found one of his friends—the friend

ame de la Baudraye read as follows :

THE N. Y. SATURDAY PRESS
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Bartholomew's Day, and Charles IX. gave them the infrom the Duke of Savoy, and which Henry IV. bought back from them, leaving them the title. This great King was feelish enough to return this fiet to the Duke of Savoy. In exchange the Counts de la l'Alfe-rine, who before the family of Medici, had a coat-of-arms, bore a field of argent with a blue cross embroidby letters patented by Charles IX.), surmounted with a Count's Crown, and two peasants as supporters, with IN HOC SIGNO VINCIMUS as a motto, received two offices from the Crown, and a charge from the Govern-ment. Under the Valois, and during the quasi reign of Richelieu, they played the most splendid rôle; then they degenerated under Louis XIV. and were ruined under Louis XV. The grandfather of my friend squar dered the remains of this splendid fortune upon Made-mois-lle Laguerre, whom he made he, first before Bouset. In 1789 the father of Charles Edward, an officer without fortune, had the good sense, the Revolution aiding him, to call himself Rusticoli. This father, who afterwards married, during the wars in Italy, a god-daughter of the Counters Allani, one of the Capponi, from whence Palferine's last surname, was one of the best Colonels in the army, so that the Emperor appointed him a Commander in the Legion of slight crook in his spinal column, and his son laughing sbout this, said, "He was a Count repaired." The General, Count Rusticoli, for he became a General of the brigade at Ratisbonne, died at Vienna after the Division upon the battle field. His name, his illustri-ous Italian descent, and his merit, would have given him, sooner or later, a Marshall's bâton. Under the Restoration, he would have refounded the great and splendid family of Palferine, so famous as Rusticoli in 1100; for the family of Rusticoli had already furnished a Pope, and had twice revolutionized the kingdom of Naples, then under the House of Valois; so splendid a Pope, and had twice revolutionized the kingdom of Naples, then under the House of Valois; so splendid and skilful that though they were determined revolu-tionists, they still existed under Louis XIV.; Mazarin loved them, he recognized in them a remnant of the toscan. To-day, when Charles Edward de la Palferine "My dear friend," said Madaine de la Baudraye, taking a manuscript from under the pillow of her sofa, "can you pardon me, in the distress in which we are, for having made a story from what you said to me are, for having made a story from what you said to me wit Edward de la Palferine accepted his obscure position."

"My dear friend," said Madaine de la Baudraye, is mentioned, out to the house of Palferine accepted his obscure position. Also, if you knew with with the parvenus of 1830,—what wit, the parvenus of 1830,—what with the parven how he scoffed at the parvenus of 1880,—what wit,
what attic salt. If Bohemia could have a king, he
would be the King of Bohemia. His spirit was inexhaustible. To him we owe the map of Bohemia, and
the names of the seven castles which Nodier could not

"It is," said the Marchioness, "the only thing wanting to one of the best witticisms of our times." "A few anecdotes of my friend Palferine, will ens was a Bohemian—disputing on the Boulevard, with a man who thought himself insulted. The Bohemian is The scene is in a magnificent saloon in Chartres du loule street. One of the most celebrated authors of he time is scated on a sofs, next to a very illustrious becoming as much like Lauzan as Lauzan himself carchioness, with whom he is as intimate as a man ought to be who is distinguished by a woman, and re-tained by her at her side, less as a last hope than as an amisble petito.

"Well," said she, "have you found those letters you spoke of yesterday, and without which you could not tell me all about him?"

"The man looked astounded. 'No. 'Then you are with "least post found these letters proposed on the little and Principles and Pr

friend is called Gabriel John Anna Victor Benjamin George Ferdinand Charles Edward Rusticoli Count de la Palferine.

The family of Rusticoli arrived in France with Catherine de Medicis, having been deposed from a small sovereignty in Tuscany. Being distant connections of the family of Est, they were allied with the Guise party. They killed many Protestants on Saint cenett; but this armore style of the valois. In an age as moral as ours, we should treat such audacity with severity; but this stick of orange-candy can also show to young girls the danger of these intimacies, so full to dreams, more charming than severe, rosy and blooming, but whose abysees are not guarded, and which end in their last results, in faults full of doubtful misfortunes, to effects too vibrating. This anecdote shows the lively and complete spirit of Palferine; for he has the mixture that Pascal wishes. He is tender, but pitiless; he is, like Epaminondas, equally der, but pitiless; he is, like Epaminondas, equally great ir either extreme. This saying shows also our age: formerly there were no accoucheurs. Thus the refinements of our civilization are explained by this eature which remains."

"Good Heavens! my dear Nathan, what nonsens re you saying?" asked the astonished Marchioness. "Madame," the Marchioness answered, Nathan

you are ignorant of the value of these precious phes." I speak now as does Saint Beuve,—a new Fret language. I continue. One day walking on the Boule-vard, his arm in that of one of his friends, La Palferine

"Booly, still using the macaronic style of Sainte Beuri, this surpasses much the raillery of Sterne in the Sentimental Journey, this is like Scarron without his grounds. I do not know if even Molière in his good grounds. I do not know if even Molère in his goodness would not have said, as of the best of Cyrano,
'This is mine.' Richelieu was not more complete in
writing to the Princess who was walting for him in the
courtpard, 'Stay there, my queen, in order to charm
the post-boys.' Often the pleasantry of Charles Edward is less bitter. I do not know whether the Romans or the Greeks knew this kind of wit. Perhaps
Plato, leoking carefully at him, might have approached it, but from the severe and musical side.'

"Leon the control of the contro

ed it, but from the severe and musical side."

"Leave this jargon," said the Marchiories, "it may be printed, but to so wound my ears is a punishment 1 do not deserve."

"This is how he made the acquaintance of Claudine."

"Charles in how he made the acquaintance of Claudine."

"This is how he made the Restoration, displays its energy and emerges from the depression to which it is condemned by the outrageons old men, only to do cvil, or to undertake one of those stupendous jokes which find their excuse in the very andacity of their conception, Palferine sountered up and down the block between Grammont and Richelleu streets. At a distance he saw a woman, who was dressed too elegantly, and, as he said, adorsed with things too costly and too carelinsity worn, not to be either a princess of the court see. I speak now as does Saint Beuve,—a new French language. I continue. One day walking on the Boulevard, his arm in that of one of his friends, La Palferine aw coming towards him the most ferocious of his creditors, who said to him, "Are you thinking of me, sir?" 'Not the least in the world," answered the Count. Consider how difficult his position was. Talleyrand, in a similar situation had before said, "My dear sir, you are very inquisitive." He did not think of limitating this inimitable man. Generous as Bockingham, and unable to support being taken at unawares, one day having nothing to give a chimney-sweep, the young Count filled the little Savoyard's cap from a box of raisins standing at a grocer's door.

"The grocer commenced by langthing, and ended by holding out his hand to La Palferine." Fi, my dear sir, he said your left hand should not know what my right hand does. Full of adventurous courage, Charles Edward neither seeks nor refuses any challenge, but is spirited and brave. Seeing in the passage of the Opera House, a man who had spoken lightly of him, he punched him with his elbow as he passed, then returning upon his steps he gave him another. 'You are extremely awkward,' said the man. 'On the contrary, I intended to do it.' The young man handed him his card. 'It is too dirty,' he answered, 'it has been in your pocket too long. Give me another one,' he added, throwing the first away. Upon the ground he received a thrust; his adversary seeing the blood flow, wished to end the duel, saying, 'You are wounded, sir.' 'I deny the hit,' he answered, 'it has been in your pocket too long. Give me another one,' he added, throwing the first away. Upon the ground he received a thrust; his adversary seeing the blood flow, wished to end the duel, saying, 'You are wounded, sir.' 'I deny the hit,' he answered, as coldly as though he was fencing in the school, and giving a severe thrust continued, 'that is the true hit, sir.' His adversary was confined to his bed for six months.

"This keeping always to the style House, a man who had spoken lightly of him, be punched him with his elbow as he passed, then returning upon his step he gave him another. 'You are extremely awkward,' and the man. 'On the contrary,' intended to do it.' The young man handed him his card. 'Li is too dirty,' he answered, it has been in your pocket too long. Give me another one,' he added, throwing the first away. Upon the ground he received a thrust; his adversary seeing the blood flow, wished to end the duel, saying, 'You are wounded, sir.' 'I deny the hit,' he answered, as coldly as though he was fencing in the school, and giving a severe thrust continued, 'that is the true hit, sir.' His adversary was confined to his bed for six months.

'This keeping always to the style of Saint Beuve, recalls the wit and pleasantry of the fine times of the monarchy. We see in it a careless life, but not without aim, a laughing imagination which we possess only during youth. It is not only the velvet surface of the flower, but there is also the dried seed, full and fruitful, which announces a Winter-season. Do you not find that such traits promise something unsatished, the was trained in the content of the cavalier thus forced upon her, went down stairs, and at the door said to him, 'Sir, I love a loke—' And me, then 'he answered. She laughed. 'But it remains with you if this becomes serious,' he resumed. In 1831, By good luck the Count was elegantly dressed that doer and the light becomes white, brown hair worn long, and a black pointed beard. He has a growing fermentation in inoccupation of the juvenile face, the gracious forehead, the olive time, the light becomes white, brown hair worn long, and a black pointed beard. He has a serious and melancholy air, for his person and his complexion and melancholy air, for his person and man. 'Yes, are 'Godin.' 'Ha,
''It is the listlessness of after dinner. He is without come moment, my full friend; 'there you one of them?'
'Then you are you has two sides, the side studious of the disregarded, and the side ardent of the limpassioned.''
'Enough,' repeated Madame de Rochefide, with an authoritative gesture, ''you destroy my nerves.''
'I hasten to complete the description of Palferine, to throw myself in the regions of gallantry so as to the word of the something, he is something, he is something, he is so mething, he is so mething the solution of the disression of th

tonic androgony. But Charles Edward was loved pasisomately. This woman experienced a complete passion,
ideal and physical. Palferine was the object of her real
love. For him Claudine was only a charming mistress.
The deril with his hell, though he is certainly a great
magician, could never have changed the system of these
two unequal lives. I dare affirm, that Claudine often
two unequal lives. I dare affirm, that Claudine often
the chimney-piece. She thought she was killed. The
poor woman said only one word, when, placed upon the
bed, she was first able to speak, I deserved it, Charles.

Policing for a monosity as in denote the purse in
his hand, and made a motion as though to throw it in
claudine's face. Claudine was frightened, and not understanding he was in jobe, stepped tack, tripped over a
often and find a striking her head against the sharp point. wearied Charles Edward. 'At the end of three days, the woman whom one does not love, and a stale fish, should be thrown out of the window, he said to us. In Bohemia there is not much secrecy preserved about fleeting loves. Palferine spoke to us often about Claudine, yet none of us had ever seen her, nor was her real name ever mentioned. Claudine was almost a having made him see a movement of tenderness on mythological personage. We all do the same, recontinuous of the part of his wife. And here a word can explain ciling thus the necessities of our common life, and the Palferine completely. rules of good taste. Claudine, Hortense, the Baroness, the Peasanters, the Empress, the Lioness, the Spanish woman, are texts upon which each one is allowed to describe his joys, his ca.es, his hopes, and to tell his discoveries. No one goes beyond that There are examples in Bohemia of accidental revela-

delicacy. What an admirable knowledge chosen friends have of the limits which should bound all rail-

sweetness, submission, or absolute tenderness. There decorates are moments when I reproach myself, or when I decorates are moments when I reproach myself, or when I decorates are moments when I reproach myself, or when I decorates are moments when I reproach myself, or when I decorates are moments when I reproach myself, or when I decorates are moments when I reproach myself, or when I decorates are moments when I reproach myself, or when I decorate are made and the colors are made to take one of the I decorate are moments when I reproach myself, or when I decorate are moments when I reproach myself, or when I decorate are moments when I reproach myself, or when I decorate and stept upon the galley silver-coared. And since hat kept thin earlier and since hat kept thin that we had since that kept thin that when the hateful Helen fled to Troy With Paris, and the Argive chieftains sailed Their ships to Aulis, I would have thee go Pressaging fame, and power, and spoils of war. So ten years past; meanwhile I reared thy son. To know his father's wisdom, and, spart Among my maidens, wore the yellow wool. But then, returning one by one, they came the forced to find in order to conform to my caprices, would embarrass any one clse. Mothing prevents her, she does as she wants. I tell her this is not love, it is obstinacy. She writes to me every day. I do not read her letters, she knows it, but writes continually. See, here are two hundred letters in this box. She begs me to take one of her letters every morning to wipe my razors on, and I do not fail to do so. She believes, and rightly, that the sight of her writing will make me think of her.' Palferine was dressing when he said this. I took the letter he was about to use, I read it

by rasors on, and I do not fail to do so. She believes, and rightly, that the sight of her writing will make me think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was dressing when he said think of her. Palferine was about to use, I read it had kept it, as he did not reclaim it; here it is, for according to my promise I have found it again:

Monnar-Mindson Well, my friend, are you satusfied with me believed to make from you the land which it would be so easy for you to give me, and which it long so much to pross upon my insert and the property of the said to you. I am not the least the victin of an extreme timidity concerned in my bear and allowing the provise of cheer. But, last of all, the people rose, awearing a king should rule—row on the resk of the sightlest bianc. As with the an your presence, and I wish to do you house.

All that you have said to me about my style of dressing myself has astonished me, and made me understand how much those of noble race are superior to other nea. Their remained some fraces of the Opers girl about me, in the cut of my dresses, masses that any partie of the from good taste. The first time that you have said to me about my style of dressing myself to that you have said to me about my style of dressing myself to that you have said to me about the world. You have been for your channles: How many the profit is there any more in love? What is a house of the large of the think of the day. The had a comman's said that these hours are monthe, and that I am thus thereous heart you for telling me all that! What interest has shown in these few words? You have then inte

ded the poor man down stairs and to the carriage, for it was raining the dispenser of alms had finished and the carriage at his door. The deal and physical. Palferine was the object of her real derivatives, the carriage at his door. The Palferine for a moment was in despair. This despair restored Claudine to life; she was glad of the accident, and profited by it, to make Palferine accept the money.

This scene was a counterpart of that fable by La Fontaine, where the husband thanks the thieves for

PENELOPE.

There are examples in Bohemia of accidental revelations of the persons of whom we were talking, and
immediately, by a unanimous agreement, no one of us
would mention them again.

"This fact can indicate how youth understands true
delicacy. What an admirable knowledge chosen
friends have of the limits which should bound all railof man of restless yearnings. Take impedied. irrends have of the limits which should bound all raillery, and of the French world described by the word
ibrag'—a word which, let us hope, will be rejected
from the language, but which alone can express the
spirit of Bohemia.

"We joked, therefore, often about Claudine and the
Count. It was always 'What are you doing with
your Claudine?' 'And your Claudine?' Ever
Claudine, sung to the air by Rossini, 'Ever Gessler,
etc.

"I wish you, for the evil I wish you,' said Palferine, 'such a mistress. There is no graybound, no
terrier, no poodle, which is comparable to her for
sweetness, submission, or absolute tenderness. There
are moments when I reproach myself, or when I demand from myself an account of my harshness. Claudine obeys with the sweetness of next-shadess. Clauline obeys with the sweetness of next-shadess. Claudine obeys with the sweetness of next-shadess. Clauline obeys with the sweetness of next-shades.

Yet if thou wilt—in these thy golden years, Safe-housed in royalty, like a God revered By all the people—if thou yearnest yet Once more to dare the deep and Neptune's hate, I will not long time a widowed age; I will not long tilly see, hardly found. After long vigilis; but will cleave about Thy neck, with more than woman's prayers and tears, Until thou take me with thee. As I beft My sire, I leave my son, to follow where Ulysses goeth, dearer for the strength of that great heart which ever drives him on To large experience of newer toils!

Che Saturdan Press Book-Fist.

For the week ending April 14, 1860.

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J. E. TILTON & CO., BOSTON. Nugamenta, a Poem, by George Edward Rice, author The Prince of Denmark, Stelemera, etc. J. B. LIPPINCOTT & CO., PHILADELPHIA

WILLIAM GOWANS, NEW YORK. DICK & FITZGERALD, NEW YORK. The Botanical and Horticultural Reason Why The Entomological Reason Why. The Medical and Sanutary Reason Why. The Agricultural Reason Why.

> NEW PUBLICATIONS Received at the Office of The Saturday Pre For the week ending Saturday, April 14, 1860.

ragments from the Study of a Pastor. By Rev. George Nichols, A.M. 12mo. pp. 252. New York: Henry B. Pris 1860. tories of Rainbow and Lucky. The Three Pines. By Jacob A bott. New York: Harper & Brothers. 1860. The Panners, Preachers, and People of the Mississappi Valley. By William Henry Milburn, author of The Rifle, Aze, and Saddle bags, and Ten Yvarr of Freacher Life. 12mo. pp 465. New York: 18-70 k Jackson. 1860.

be Biblical Reason Why: a Family Guide to Scripture Readings and a Handbook for Biblical Students. By the author of The Reason Why.—General kickner, The Reason Why.—Salvural His-tory, That's It: or, Plain Teaching, etc. 12mo pp. 324. New York: Dick & Fringerald. 1860.

DOCK a Fingerand. 1800.

Gen Gathered from Household Words. By W. Henry Wills pp. 463. New York: Harper & Brothers. 1800.

I inventors and Discoverers in Science and the Ueefol Arts K for the Old and the Young. By John Timbs, F.S.A. Illustrations. 12mo. pp. 473. New York: Harper & Maryer & he History of France. By Parke Godwin. Vol. 1. (Ancient Gaul 8vo. pp. 496. New York Harper & Brothers. 1880.

at Brothers. 1800.

At Brothers. 1800 at A. Collection of American College Songs with Panofortie Accompaniment. Compiled and arranged by C. Wister Stevens. 8 ro. pp. 72. Beston: Rassell & Johnson. 1800. Dur Farm of Four Acres and the Money we Made by it. From the Twelfth London edition. With an Introduction by Peter B. Mend Editor of The Horticulturist. 1200. pp. 129. New York C. M. Batton, Barker & Co. 1800.

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also a cohveniont article for pattern-makers and inventors in constructing and reparking their models.

From the Calendar, Hartford, Conn.

From the Calendar, Hartford, Conn.

bair ever used for the purpose of repairing splintered var
mitter, etc., where glue is required, and is so chemically
red as to be always ready for use.

From the Ladies' Fisitor, New York: peno's Pagnaged GLTS seems to be universally welcopers wherever it goes; it is precisely the ready we substance needed for repairing furniture and

- The London Critic mys of Mrs. Browning's n

The London Critic says of Mrs. Browning's new poems and the opinions they esponse:

Frankly, we like neither the opinions nor the manner in which they are conveyed. Like Mirisam, Mrs. Browning stands before the men of war and proclaims the passage of Italian patriotism through the Red Sea of Magenta and Solferino; but unlike Mirisam, her note is the note of the raven croaking over the slain, rather than the clear song of triumph celebrating the advent of a new-born liberty. Living as she does, in the very heart of Italian politics, opinions and interests which to us seem very small, take with her gigantic proportions. Everything Italian is magnifed in her eyes. So enthusiastic is she, that she puts her faith in the purity, of Louis Napoleon's motives, and believes that he came to Italy for no meaner motive than to set Italy free. He is a demigod in her eyes—this fortunate speculator, this shrewd and crafty politicism, who shifts nationalities under treaties, as a man would peas under a thimble. She believes that he who has ensiaved his own subjects, and holds them bourd and gagged with a bayonet at their throats, is the enviour of the world, the proclaimer of the gospel of liberty. She even cursue her own cominty, because England refused to take part in the plan by forking a still stronger fetter whilst she pretended to enfranches the captive.

The N. Y. Saturday Press.

HENRY CLAPP, JR., EDITOR

NEW YORK, APRIL 14, 1860.

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THE POEMS OF EDMUND C STEDMAN Mr. Stedman's volume comes to us from the publish-ing-house of Mr. Charles Scribner, of this city. It con-tains a large number and variety of Lyrical and Liyllic poems, most of which are now printed for the first time. The mechanical execution of the book is taste-

he 20th inst

A short Freize, somewhat apologetic in character, introduces the reader to this collection of poems. In this regard Mr. Stedman has made a singular and rather an absurd mistake. The Freize is generally a bore, To a volume of poems it is almost invariably a numance. As a rule, it indicates distrust in the mind of the As a rule, it indicates distrust in the mind of the author, and it creates distrust in the mind of the reader. Poetry needs no apology. It has an authentic claim to recognition,—a claim founded in its merits. On those merits it must be judged. Neither apology nor asplanation can pulliate its faults; and when its beauties

heir serene obscurity.

We here present Mr. Stedman's Preface, not simply as illustrating an errror of taste, but because, by the merest accident, it in some sense justifies our judgment

of his character and position as a writer of poems.

"This volume is mostly composed of such productions, as have somewhat borne the tests of time and "review—to which they have been subjected by the "author, in the earnest desire to prefer his art before "himself. If they exhibit too great variety of purpose," it is because he has not been able, at any one period during the last few years, to prepare enough matter to offer in the present form. What has been done is the result of unequal moments, saved from that 'daily task-work, which must first be met by every "true man on whom it is imposed. Except a few off-hand pieces, classed as "The Tribune Lyrios," these "Poems are now for the first time in type. One of the exceptions referred to, hastily written and by no means in accordance with the author's own standard, has been inserted from deference to a public sentiment, which received it kindly when it first appeared."

We respect Mr. Stedman's earnest desire to prefer We respect Mr. Stedman's earnest desire to prefe

riticism.

It may safely be presumed that a man of culture and experience who publishes a volume of poems, will rather choose to be judged as a man of culture and experience, than to be trifled with as a youth and sim-

perience, than to be trified with as a youth and at pleton, or nauseated with frivolous compliment. What such a man desires, is not popular applan but recognition. If he sincerely believes himsel Poet, he will await with patience the inexorable just

or is or is not a Poet. It is, for all parties inte

sated, a very important question.

Poems are written by two kinds of persons—those
who are poets, and those who are not. Technically
speaking, nobody but a poet can write a poem. But
we cannot afford to be technical. Poetry is written

also apparent that it must be performed conscieniously or not performed at all.

Our own process is a very simple one. We believe that poetry is the visible interpretation of infinite beauty: that it concerns the beautiful, allka in the universe of matter and of mind; that nobody but a poet can write poetry; that nobody is a poet who has not genius; that genius is a celestial gift, and not a collegiate acquirement; that the test of genius is inspiration; and that inspiration in poetry, though it may not be easily defined, is always easily recognized.

ing to this standard, it is safe to my there have not ap

On the contrary, many persons have courted publi observation and applause, who, without being posts in any sense, yet insist on writing and publishing verses. Of these persons the inferior, uncultivated class, is and drivelling nonsense is by turns the sport and the contempt of all sensible readers. But the superior, cultivated class, comprises men and women refined in nature, developed by education and experience; pos-sessing delicate taste and poetic sensibility, and who

To such writers as these last described, the production of verses—and very good verses, too—is a labor indeed, but not a labor of any considerable difficulty. Mr. Stednan is to be claused with these writers. It does not seem to us that he is, in the high and true sense of the word, a Poet. He is an artist in verse—a very felicitous and fortunate artist.

the gentleman. But they are never spontaneous. Nowhere is there any warmth of passion. Nowhere does the lightning of poetic inspiration radiate and vivily the classic structures of art. Nowhere is there

It is further to be observed that Mr. Stedman, like anny poetic artists popular in the present day, appears to be a student of models in art. By these he is eften It is further to be estudent of models in strike popular in the present day, appears to be a student of models in str. By these he is effect and dry we feel disagreeably a slight hardness of line of the construction of his pasms. One of Mr. Stadman's models is Tempyson—8 Poist as martist. Thus the poom of 'Peaslogs' which we regrint in another part of this paper, and which we regrint in another part of this paper, and which we regrint in another part of this paper, and which we regrint in another part of this paper, and which is exsellent as a work of str,—would publish the case of the corner of the Corner and Huntaristical just and the corner of the Corner and Huntaristical just as the shell of the corner of the Huntaristical just as the shell of the corner of the Huntaristical just as the shell of the corner of 'The Plotof Hultaristical just as the shell of the corner of 'The Plotof Hultaristical just as the shell of the corner of 'The Plotof Hultaristical just as the shell of the corner of 'The Plotof Hultarist and process of 'The Plotof Hultarist and 'Indications of the influence which the corner of the Corner of the Huntaristical just as the shell of the corner of 'The Plotof Hultaristical just as the shell of the corner of 'The Plotof Hultarist and 'Indications and the same play is the most approved by the process of publishers of the surface of such poems as 'Lockaley Hull,' and 'The work is taked as the shell of the surface in the author' same of a 'The Plotof Hultarist' and 'The work is taked as the surface of each poems are 'Lockaley Hull,' and 'The Coleman and Statistock shall-this thy year more than in the case of the publishers of the international publ

poem of 'Apollo' virtually expresses our own belief as to the inspiration of genius in poetry. For this reason

is here:

"Yo wait for his impiration,
Even as kings of old
Stood by the oracle gates.
Hasten back, he will my, hasten back
To your provinces far away?
There, as my own good time,
Will I send my answer to you.
Are ye not kings of song?
At last the God cometh!
The six runs over with splendor:
The fire leaps high on the altar;
Melodious thunders shake the ground.
Hark! It is the God!"

notwithstanding our theories and con-

But notwithstanding our theories and convictions respecting Mr. Stedman's character and position as a writer of poems, we are glad to say that we have read his book with interest and with very great pleasure. We like it for its artistic excellence; for the aspiration it evinces, lofty and pure; for its sweet fancies, its thoughtful spirit, its tenderness of feeling, and its generally serene character and influence. And we like it because we sympathise with and reverence its embodiment—the aspiration of a human soul, struggling upward through the doubts and trials of life towards the realisation of that perfect spiritual grandeur and pasce which is the fulfilment of hope and the crown of peace which is the fulfilment of hope and the crown of

XXXVIA ANNUAL EXHIBITION OF THE NA-TIONAL ACADEMY OF DESIGN.

The Annual Exhibition is neither strong in the num-ber of pictures displayed, nor, we think, in their quality. There is no single work of marked impor-tance, and hardly any artist has made decided advance

tames, and hardly any artist has made decided savance on previous performance.

The most striking, and probably the best picture, is Leighton's Romeo and Juliet (241). It has genuine force of character and passionate expression, is a human and poetic study of high erder, with faults as marked as its excellence, and like a former Romeo and Juliet by the same hand, in the first English Exhibition, it lesives a very mixed and therefore unsatisfactory than the commodition seems to us much marred. it leaves a very mixed and therefore unsatisfactory impression. The composition seems to us much marred by the opening through which the bustle of the festival is seen in the background. This by-play distracts attention, breaks the serious breadth of color as well as incident, and is, in effect, an affectation or imitation of incident, and is, in effect, an affectation or imitation of the antique treatment. The color is strong but un-graded. The local tint being given only in shadow, all draperies have a faded look, while in the darks we sink to a flat unmitigated depth with scarce percepti-ble form. So the truth of moderation and proportion is ascrifted to energy of effect, but no weakness or exaggeration of treatment should divert us from the vital intent of the artist. The effeminate beauty of Paris the various ends of critic in the feminate descript Paris, the various grades of grief in the female figures, the numbress of the stricken old man, will go deeper than the eye. The work is worthy of serious and syn

man the eye. The work is worthy of serious and sympathising study.

May exhibits (492) a very characteristic work. It has much rude vigor, but the type of character in the figures does not command general interest. They have at least the merit of freedom from sentimentallty, from prettiness and pettiness. Their wild animal-ity is not far removed from coarseness. We feel the force of the picture, and admire not without many a

eservation and doubt.

Johnson's work is all excellent of its kind, and only unimportant in comparison with his grand Pestal and Italian girl of last year. He is strong even here in in himself. No. 610, a portrait, has great strength o

in himself. No. 610, a portrait, has great strength of form and expression.

The crayon heads of Barry have sentiment and emotion, without much individuality or strength of tem perament and character. They seem, therefore, slightly unreal, without being positively—at least without being offensively—sentimental. His portraits of Ameand Whittier, are, on the contrary, strongly individual, and have the best merit of portraits, an intensification of the invent quality of the subset.

and have the best merit of portraits, an intensification of the inmost quality of the subject.

Leutes, in 261, gives in a picture of which half (the left) is better than the whole. All the stage material does but divert attention from the central figure. He has by skilful employment of light and color made them almost produce the effect of character, but, as usual in his work, the picturesque element greatly predominates. His heroine is sainted in her glowing autreals not in any capatity or execution of thought recie, not in any resolution or elevation of thought ong, not in emential, but in adventitions qua ties. Yet in these it is certainly very strong. The Battle Scene (573) has hardly his customary force of

The Queen Mary, by Lang, is not with the White's Girl at Prayer (189) interests rather by its simplicity than vigor, while the figure of the Sick Boy is coarsely painted, ugly and repulsive.

The contributes unpretending, carefully painted the contributes unpretending carefully painted the contributes unpretending carefully painted to the present the contributes the contributes of the contributes the contributes the contributes the contribute that the contributes the contribute the contributes the contributes the contribute that the contributes the contributes the contributes the contribute that the contributes the contribute that the contributes the contributes

Lambdin contributes unpretending, carefully paint ed pictures, not very strong in any quality, but pleas-ing in their fidelity to the more elevated aspect of every-day life. In comparing Nos. 478 and 663, we are convinced that Mr. Lambdin should rely rather on

The Jester, by Meyer (118), is strong at once and subtle in expression. at home in a bear-hunt on the prairie, than in the Walk to Emmaus. Walk to Emmaus. Saintin exhibits well-drawn portraits in black and

hite; see 124, in which strength and refinement are

happily combined.

In landscape, Hubbard appears with much more than his usual material vigor, without loss of repose or depth of sentiment. His large work (471) is very commanding both in treatment and feeling. The mass of wood sweeping through the middle distance is especially grand. The foreground is admirably composed and very full of character without dryness of detail—

the sky luminous without sacrifice of freshness.

Officor affords us nothing new. His largest work seems to us not his best. The mountain-form seems regagerated both in size and precipitous ruggedness. If it were treated with more moderation, it would more impress the mind. See the mountain in 317, which, being smaller, is greater in its solidity and repose. In 561 and 467 we feel disagreeably a slight hardness of form and dryness of color in the foreground. Officor's faults grow out of his merits. He sacrifices color and form to breadth and harmony of effect. His strength is in space and sunshine. No. 317 is perhaps the happiest effort of the year.

Heads has forcibly readered (in No. 436) an effect not uncommon, of sunshine contrasted with gathering storm. The picture is very luminous and simple! It not uncommon, of sunshine contrasted with gathering storm. The picture is very luminous and simple! It not uncommon, of sunshine contrasted with gathering storm. The picture is very luminous and simple! It contrast with that of the flowery or sentimental school. Coleman and Shattuck exhibit this year more than form the old desire to embellies.

poetry of Matthew Arnold.

We adduce these illustrations, not because we dealer to bring any charge of plagiarism or servility against.

Mr. Stedman, but because they strengthen our theory that the poetic artist insensibly copies those medels which, seeming to him most excellent, are admired and studied with sympathy and admiration.

It may be remarked, by the way, that Mr. Stedman's strong power of representation, with occa-

sional bursts of feeling, which seem yet not strong to enough to melt together his perceptions. The poet does not control the painter in him, and his fine faculties are spent as yet somewhat at random.

Richards has gained something of freedom, softness, and suggestion, in his studies of undergrowth.

George L. Brown is very unequal to himself in power. The old painters have a hand in much of his work, which smells of the studie; yet his actual studies from nature have great vigor. They are broad yet accurate, flowing and true in color; see for example No. 510. In No. 224 we find exemplified his strength and weakness. The sky is luminous, palpitating, avrial; the foreground commonplace and imitative in the extreme. This work lacks not force, unless it be the force of refinement. His color is always strong, often crude, ungradated. He seems to possess power and skill not put to use, and we must even be content to be at once delighted and dissatisfied with his work.

No. 604, by Delessard, is a very suggestive and pleas-ing example of the French breadth of effect. It is a mere effect, but very cool, pure, and true. Stone exhibits cabinet-portraits of genuine excel-lence; strong, refined, with individual and not merely

picturesque quality, they are studies of character, and as such of interest to every visitor.

Mr. Huntington has painted very careful and effective portraits. No. 448 is every way excellent as a picture. This counterfeit note is not only good in its detail of naterial, but a clever and broad re

material, but a clever and broad rendering of character, not deep or subtle, but perhaps sufficient. Wenzier reflects something more than feature in No. 194, a companion to his remarkable portrait of last season. His landscapes are, as usual, pieces of photo-graphic imitation, too literal to excite imagination, but of wonderful verishmittude when once the eye is

wonted to their monotonous and sombre sone.

Beards' animals are treated with force and delicacy,
and well drawn, without hardness, the common fault
of our studies in that kind, a fault which neither Tait
in 270, nor Mr. Hays in No. 4, has quite escaped.

In so general a view of the leading features of the exhibition, we by no means exhaust its interest, but rather prepare for more leisurely consideration of the tendencies and differences, often so slight as acare to be noted either as merits or defects, which make Art. an endless problem to the sympathetic and generous student. This is a standing or running view. Per-haps next week the reader will accept from us an invitation to sit quietly before the best of these picture

Literary Notes.

— Mrs. Anna Jameson, the well-known authoress, died in London, on Saturday, the 17th ult., after a few days' illness. Mrs. Jameson was the eldest daugher of Mr. Murphy, painter in ordinary to the Princess Charlotte, a well-known artist in the early part of the present century. She married Mr. Robert Jameson, the late Vice-Chancellor of Canada, whom she survived six years. Her literary labors commenced with the Diary of an Ennuyée in 1826, followed by numeron Dany of an Ennuyce in 1826, followed by numerous volumes on various subjects of biography and art. Her principal and most popular publications were her Characteristics of Women, chiefly studies from Shakspeare; Visits and Sketches at Home and Abroad; Winter Studies and Summer Rambles in Canada. The latter work she regarded as pseculiarly a record of her own social views and convictions. In 1842 she pub-lished the Handbook to the Public Galleries of Art in and near London, which was the first of a series of a tistic works of subsequent production, vis: on Sacrecand Legendary Art; Legends of the Monastic Orders of the Early Italian Painters, published by Mr. Murray For two years past she had been engaged on a laboriou and elaborately-illustrated work, announced by Meanra and elaborately-illustrated work, announced by means, Longman, and nearly completed, the History of our Lord and of his Precursor, St. John the Baptist, with the Personages and Typical Subjects of the Old Testa-ment as represented in Christian Art. Mrs. Jameson's ment as represented in Christian Art. Mrs. Jameson's illness was of a few days' duration only. After a visit to the reading-room of the British Museum she com-plained of a cold, and in two or three days a severe at-tack of bronchitis succeeded, from the effects of which tack of bronchitis she never rallied.

— Newstead Abbey is to be sold at auction on the 18th day of next June. This Abbey was founded by Henry II. In a later period it became, by royal grant, the property of the Byron family. It descended to the poet Byron, but was ultimately purchased by Colonel Thomas Wildman, in 1818. Its present sale is consequent upon the death of that gentleman. Hitherto all its relics of the past, hallowed by centuries of history and by immortal poetic associations, have been succeed. and by immortal poetic associations, have been sacred-ly cherished and preserved. Among them are the tomb of 'Boatswain,' and the twin clms bearing Syron's own name, which he cut there in the bark years ago. Barnum once offered Colonel Wildman five hundred pounds for these elms, and nearly got kicked off the premises in consequence. It is earnessly to be hoped that no such vandal will be allowed to desolate this old and beautiful estate; but that it will pass into the possession of some worthy gentleman appreciative of its value, and able to preserve it for the

Question Romaine. In the *Romance of a Mummy beth Montagu : Marquise de Main and present to his readers a vivid idea of the manners — Mr. Munsell and customs of the dwellers by the Nile.

- 'The Pre-Adamite God,' or 'Religion in the Beginning and the End, is the title of a work, writter by a Biblical scholar of this city, and shortly to be pub lished. It is in style somewhat similar to the ' Vestiges of Creation,' and advances theories and doctrines that are expected to create a sensation in the theologi-

- The next meeting of the National Association for — The next meeting of the Astronal Association for the Promotion of Social Science—established two years since in England, under the auspices of Lord Brougham and others—is to take place at Glasgow, where great preparations are being made for its reception.

Mr. Hawthorne is expected to return home - Prince Louis Lucien Bonaparte is now at Milan,

empleting his researches about the Italian dialects. completing his researches about the Italian dialects.

— Mr. Tegetmeier, Secretary to the London Apiarian Society, has, at the request of the Committee, prepared a practical treatise on the management of bees, to be entitled 'The Handbook of Profitable Bee-keeping.' In addition to the details of the most approved methods followed in England and Scotland, it will contain an account of the mode of management employed by Dzierson, which has given so great an impetus to bee-keeping in Germany; a notice of the most approved American hives, and of the newly introduced species of bee known as the Ligurian (Apis Liguston). The

— The London Atheneus says of Mrs. Browning's new poems, "her old friends and admirers can but has recently been formed for the first time in tirren thank the gods for her poetry, and leave her politics land, and a work published by it has just made its appearance."

- The library of the late W. W. Turner, with its

— Mr. J. Jay Smith is busily preparing a work com-prising a fac-simile of a letter of each signer of the Declaration of Independence, with a view of his birth-place or residence; or, where this is inaccessible, a copy of his monument, or some memorial.

Messes J. B. Lippincott & Co., of Philadelphia, are publishing new and complete editions of the works of the Misses Warner.

— A Paris paper states that M. Dudevant—a son of Madame Sand—has received from the Emperor the Cross of the Legion of Honor.

— M. D. Banncourt, the military historian of the Crimean war, had an audience of the Emperor recently, for the purpose of presenting to him the second volume of his history of the 'Italian Campaign of 1859.' The author was received with marked courtesy.

— The first journal ever published in Morocco has just appeared. It is printed at Tetuan, in the Spanish language, and is distributed gratuitously. It bears the name of the Eche of Teturn.

-The 'Orderly Book of the America burg. Va., in the year 1776, is in tioned at William preparation, with an introduction by Charles Campbell, the historian of the Old Dominion. Fifty copies only with the Orderly books issued by Mr. Munsell.

- Mr. John Van Vorst, the well-know scientific — ar. John van vorst, the well-know attention publisher in London, has in the press 'The Posthu-mous Papers of John Hunter on Natural History, Phy-siology, Generation, Psychology, Palseontology, and Comparative Anatomy.' Edited, with notes, by Pro-

- The second volume of Dr. Wm. Bell's 'Shake peare's Puck and his Folks-lore,' completing the work, is in the press, and will appear immediately. It will contain an appendix of proofs of Shakespeare's

- No. 1. of the Gorlen No. 1. of the Gariemagranich Deutscher Sonnings-blatt, published in Dresden, has just appeared. It is a weekly periodical to be devoted to the elucidation of a plan for the formation of a universal language, a mat-ter with which Leibnitz occupied himself.

- The porm on our fourth page is printed, by mistake, as an original contribution to this paper. - The Mears. Harper publish this week the first volume of Mr. Parke Godwin's long expected 'History

The reader's particular attention is called to an article by Mr. Ruskin, on the fourth page, entitled Sir Joshua and Holbein. It is entitled to the careful study of every artist.

- Sir Joshua Reynolds once saw Pope. bout the year 1740, at an auction of books or pictures. He remembers that there was a lane form proceeded along bowing to those who were on each side. He was, according to Sir Joshua's account, about four feet six high; very humpbacked and deformed; he were a black coat; and, according to the fashion of that time, had on a little aword. Sir Joshus adds, that he had a large and very fine eye, and a long handsome nose; his mouth had those peculiar marks which always are found in the mouths of crooked persons; and the muscles which run across the cheek were so strongly marked as to appear like

-The third and fourth volumes of Muir's History of Mohammed—concluding the work—will be published next month by Messrs. Smith, Elder & Co., London.

- The Messrs. Longman, London, announce as in press, 'Seven Year's Residence in the Great Deserts of North America, by the Abbe Domenech.' - The Life and Letters of Washington Irving, edit-

ed by Mr. Pierre M. Irving, his Hierary executor, will shortly be published, in three volumes, by Mr. George P. Putnam of this city. - The Boston Trade Sale (Joseph Leonard & Co.

 1, 1860.
 Victor Hugo has just finished a series of Tales called 'Les Miscrables,' designed to illustrate the sufferings of the people. They will be first published in a review which M. Hetzel is about to establish in Paris. Two novels—one by Lamartine, the other by Madame Sand—will subsequently appear in the same review Madame Sand is finishing a new play, to be produced

at one of the leading theatres of Paris. - A sixth edition of 'Festus' has just been pub-

lished in London. — Mr. Blackwood, London, announces as in press a work entitled 'The Seven Sisters of Sleep; a Popular History of the Seven prevailing Narcotics of the World By M. C. Cooke, Director of the Metropolitan Scholar

- Mr. Trollope's 'West Indies and the Spanish Main' has passed, in England, to its third edition.

- A new work has just been issued by Messra. Hogg & Sons, London, entitled 'The Queens of Society Among the 'Queens' noticed are—Narsh, Duchess of Marlborough; Madame Roland; Lady Mary Wortley appreciative of its value, and able to preserve it for the delight of future generations.

— Mrs. Annie T. Wood, of Marietta, Ohio, has translated for a Cincinnati publishing-house Theophilus Gautier's 'Romance of a Mummy.' Mrs. Wood is Mrs. Thraic-Pioxxi; Lady Caroline Lamb; Ann Seynown as the translator of the Boston edition of About's mour Damer; la Marquise du Deffand; Mrs. Eliza beth Montagu; Mary, Countess of Pembroke; and la

> — Mr. Munsell, of Albany, has in press, as the next volumes of his historical series, 'The Loyalist Verses of Stansbury and Odell, comprising a collection of the unpublished Loyalist Poetry of the Revolution, with Introduction and Notes, by Winthrop Sargent, Esq. ' and ' Burgoyne's Orderly Book during the whole of ' is memorable campaign, from the time the army assembles at Cumberland Head, 20th June, to its capitulation. October, 17th 1777, with numerous historical and biographical notes, in which sketches of several British and ican officers will be given for the first time, with Map, and portraits of Burgoyne and Schuyler

- Mr. Scribner will publish in a few days a : Memoir of the Duchess of Orleans, by the Marquis de II with biographical souvenirs and original letters by Professor Schubert. Translated from the French by an American lady.

- The annual election for tifteen Trustees of the New York Society Library will be held at the Library

- Messrs, Macmillan & Co., of Cambridge, England, are preparing for publication the series of thoughtful papers which appeared in the Dublin University Magazine

handsomely printed on tinted paper, will be prefixed to the new edition of 'Salmagundi,' now being pub-lished by Mr. G. P. Putnam, uniform with the Na-tional Edition of Irving's Works.

-- Miss Harriet Prescott is to have a story in the May number of the 'Atlantic Monthly.'

- The London Atheneum concludes its notice of

— The Lindon Attenual concludes its notice of a recent memorial of Irving thus: Of the funeral orations, or valedictory addresses, or whatever else they may be called, with which 'Irving-iana' concludes, we cannot speak in flattering terms, although amongst their deliverers are George Bancroft and Longfellow. They lark both feeling and artistic polish; and exhibit, in their awkwardness and con-strained extravagances, the dissatisfaction of their speakers at being called upon to attempt a kind of el-oquence in which no one but a Frenchman could hope to succeed.

Among the valuable papers recently discussed at iden Lodge, England, there are quite a number resecting 'The American War,' and among them the secret correspondence of Lord Suffolk's office, in cluding intercepted letters of Frederick, the Great, Franklin, Silas Dean, and many others - all full of in-

Art Etems.

At a recent sale at the public auction rooms in Paris, an India-ink drawing, bearing the signature 'L. N. Bonaparte,' executed by the Emperor many years ago, and presented by him to Mme. Recamier it is mentioned in the second volume of her 'Souveints,' page 412), was sold for 735f. to Count Uruski, formerly Marshal of the nobles of Warsaw. The design represents the chateau of Arenenterg, in switzerland, with a young shepherd leaning against a tree and playing on a pipe.

It is stated that Queen Victoria has presented a copy of the portrait of Signor Lablache, executed for her Majesty by Winterhalter, to the surviving relatives of the departed basso. The gift is accompanied by a suggestion that the charge of the picture should be entrusted during his lifetime to Signor Prederick Lablache, and at his decease to be transmitted in succession be any of his brothers or sisters, children of the late Signor L. Lablache, thus providing that the pic-

late Signor L. Lablache, thus providing that the picture should remain an heir-loom to the family.

 M. Sauvagest has presented to the Louvre five pieces of crockery known as 'Pieces de Service de Henri II.' These productions are supposed to be the pieces of crockery known as 'Pièces de Service de Henri II.' These productions are supposed to be the work of Ascanio, the favorite pupil of Benvenuto Collini, and belong to the best period of the Renais-sance; only 30 specimens are known to exist—the Louvre had two, the Hotel Cluny one, and the Sèvres Louve had two, the Hotel Cluny one, and the sevres Museum one and a fragment. The value of the five pieces now presented to the State may be guessed from the fact, that in March, 1850, at the sale of M. Rattin's collection, one cup and three small sub-cellars fetched 38,220 francs, and Baron Rothschild gave 20,000 francs

Mr. Millais is engaged on a series of drawings on wood to illustrate the Parables, to be engraved and published by Mr. Dalsiel. These are of larger dimen-

Rosa Bonheur has a little picture at the French exhibition this year, entitled 'A Mare and her Foal in a Measiow. It was painted in 1853. Not only the mare, but the landscape is said to be depicted with great truthfulness, though with much more feeling great truthfulness, though with much more feeling attion opera counce, and pick up the pieces from the works of the literal school. M'lle Bonheur reserves five important works, of recent execution, for the German exhibition, just to onen.

The only sufferers by the opera wars are the critics, but nobody cares for them. They are, or ought to be, the selacution are the critics, but nobody cares for them.

In own about to open.

Mr. Thomas Woolner is engaged upon a bust of Prof. Sedgwick. He has in hand a group for Sir W. Trevelyan,—a mother teaching her child to pray; the incident intended to illustrate the highest influence of modern civilination, by showing how the mother attempts to elevate the child's idea of love for herself to that of love of God. The group is life-size, and has upon the pedestal bas-reliefs. The subjects of two are—lst, 'A Druid immolating human victims;' 2nd, 'A Roman mother giving food to her infant with a sword,' as their custern was, to communicate the idea of merely martial life. The artist's bust of Sir William Hooker is completed; an excellent likeness, admirably carved.

Mr. Ruskin delivered a lecture at the General Meeting of the Working Men's College, on the 7th instant, the subject being three pictures, respectively by Paul Veronesse, Rubens, and Rembrandt. Mr. Ruskin has authorised Mr. Jeffrey, of Great Russell street, to mublish photographic facsimiles of the complete series.

The only sufferers of them. They are, or ought to be, like the eels, quite used to it.

The sunds are for them. They are, or ought to be, like the eels, quite used to it.

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The Sunds are for them: They are, or ought to be, like the eels, quite used to it.

The Sunds are files it. No manager substem for earthy significant and takes the unknown shepherdess to court, to bim now, and says that his paper is of no carthy significant to influence of making perform in an Arcadian file of the keeps daily significant the would be all over.

I don't think the general public gains much by the way originally intended by His Majesty.

I don't think the general public gains much by the work badlay for many reasons. The artist's examin insufferable airs, and the best compa

son, is announced by the Messrs. Longman.

- A new satirical novel is about to be published in London under the title of 'Squires and Parsons.'

-Mr. Elihu Rich, England, has lately completed a work of considerable magnitude. It is an analytical index, in two bulky octavo volumes, or about 1400 closely-printed pages, to the 'Arcana Celestia' of org. Mr. Rich's task has consisted in the ana lysis and arrangement of a mass of abstract ideas, not simply as a book of reference, but in the order of in-

- A free gallery, for the exhibition of American works of Art, is about to be established under the aus-pices of the Atheneum Club. The exhibition-room is to be about 150 feet in length, and in all respects th

and Artists in 1860, has created a considerable sensa-tion in Edinburgh of late. It is an elaborately written criticism on the works of Art in the Royal Scottish Academy's Exhibition. The writer has an earnest purpose in his idea of Art. Notwithstanding the tren-chant nature of his expressions, we may take credit to his exhortation to artists to look upon their profession with less of a tradesman's eye than is usually the case. Altogether, we believe, such criticism as this cannot

— A committee has been formed for the erection a portrait-statue of Dr. Priestly among the distinguishmen of science in the corridor of the new museum Oxford. Mr. Stephens is spoken of as the sculptor.

Bramatic Feuilleton.

this week, is the Opera war.

Max Maretzek has come to town and as usual, has

kicked up a tow.

importunities of the first families who were in the habit of sending cart-loads of doublyons to his lodgings every morning. As for the artists, they are all provided for. Madame Gassier is a grandee of Spain, created Duchess of Solfeggi-amoroso, with a pension of several millions per annum, and a large number of Chatcaux en Espagne.

Chatcaux en Espagne.

The major part of Max's doubloons were landed upon Staten Island, and buried near where they suppose the Kidd treasure to be, and in a right line from where the Kidd treasure to be, and in a right line from where the Kidd treasure to be assistant down.

will know it from new) opera-cloak cannot excite the ency of the aristocracy. But when the war comes, ah, then the Solomons are in all their glory.'
Madame absolutely hesitates, places her saffron finger
on her classic nose, and balances the Academy against
the W. G. Now she has good places, now the burnous

the W. G. Now she has good places, now the burnous and the made-over coal-scuttle-bonnet adorn the centre of the parquette, and may even aspire to the full triumph of a prosecneum box.

And the demi-monde, I don't mean the demi-monde, that is bad (that always pays), but the world that lives between Fourth and Fourteenth, and strings, and saves, and strains, so that Madame and the Demoiselles may parade on Broadway dressed so as to be mistaken for lorettes,—isn't it splendid for them? Young Snip, who is with a great dry-goods house, is quite ready to do the honors when there is nothing to pay, and while the ladies cultivate a Fifth Avenue manner, the 'gent' fancies himself one of the jeunesse dorée, 'gent' fancies himself one of the jeunesse dorée when he is really a fine specimen of the jeunesse snobée (if you don't like that, do something better).

Then there are the gipsey artists, who are always good, but always out of engagements: therefore, continually upon the highest kind of a rock. When the opposition opera comes, they go about like the gentlemen of Barnegat in the old times, and pick up the pieces

has authorised Mr. Jeffrey, of Great Russell street, to publish photographic facsimiles of the complete series of Turner's 'Liber Studierum.'

— A life of the late President of the Bristol 'Royal Academy'—Sir Martin Archer Shee—written by his son, is announced by the Mesars, Longman.

Academy—Brignoli, Amodio, Ferri, and Susini—are lew work by Prince Poniatowski, entitled 'Pierre de new work by Prince Poniatowski, entitled 'Pierre

ontest!

La Gassier. La Gassier, who has a most magnificent
Lucis that Her mad-scene in Lucis voice, and sings like a bird. Her mad-scene in Lucis is worth a king's ransom. But for some reason or other, which I can't divine, La Gassier is not en rapport with the public. The public says that, like La Grange, she is only a sirger of cadennas; and then, duly satisfied with its criticism, the public goes to the Circus, or has a shy at the Colleen Bawn.

with it. It will have its own way. Blow it !

A new tenor-Errani. A fair artist, but not so go as Stigelli, who, by the way, has gone over to the Maretzek forces.

The new prima donna Fabbri. I should prefer to hea her in some opera other than the Tronsita. The rôle of the heroine in this fine lyrical drama ought to be sustained by an exceedingly pretty woman, otherwise much of the poetry is lost. For my own part I prefer rauch of the poetry is test. For my own part preter price's Thresis to all of them. Fabbri does not come to the standard that was claimed for her before ahe appeared, in some things, and in others she exceeds it. She has voice enough for ten Travistas, and sings thoroughly well. Her execution was said to be equal to that of La Grange. It does not so appear to the Subacriber.

Fabbri is a splendid actress. I sat beside a very eminent artist, who has won many triumphs in the emotional French dramas, and we watched the last appearance before retiring from the stage, at the Nerminent artist, who has won many triumphs in the emotional French dramas, and we watched the last wich Musical Festival, which is to commence on the to paint his great cartoon in Westminster Palace in the German fresco—that is, in the water-glass medium.

— The thirty-fifth annual exhibition of the Nation—al Academy of Design opened at their rooms in Tenth street, on Thursday, the 12th inst., and will close on Saturday, the 16th of June next.

I wouldn't have missed that last act. Effendi for

anything in the world. The post-prandial before the gas-is-lighted-behind-the-window-curtain tete-a-tete with the Pearl of Manhattan, is the only sen

are preparing for publication the series of thoughtful papers which appeared in the Dublin Coveredy Moyanov, with the title of 'Artist and Craftman.'

— Two works of Mr. George Augustus Sala, his 'Baddington Peerage' recontributed to the Hustraded Towso, and his olla political, 'Lady Chesterheld's Letters to her Daughter,' which appeared in the Welcons Guest, are each to be published in a collective form by Messra. Houlston & Wright.

— Mr. Laurence Oliphant is about to meet with a French rival in the person of the Marquis de Moyes, who was attachd': Lord Egin's French colleague in the 'embasey to thims. Baron Gros. The Marquis's 'Eccollections of the Baron Gros' Embassy in China and to Japan in 1878, are to be published in Englished Moyes, M. Mommerque, whose long expected edition of Madame de Sevigne's Jefters, we lately announced as on the point of publication, died at Paris on the lates of Peoria and Orange and Attakapas? That would ignore Latenay, at a very advanced age. He was a distinguished editor of old French memoirs, and had been an extensistion of Madame de Sevigne's Jefters, we lately announced as on the point of publication, died at Paris on the latenay of the Peoria and Orange and Attakapas? That would ignore Latenay, the Chixtalian B. Garring and Madamed Sevigne's Jefters, we lately announced as on the point of publication, died at Paris on the latenay of the Peoria and Orange and Attakapas? That would ignore Latenay, the Chixtalian B. Garring and Madamed Sevigne's Jefters, we lately announced as on the point of publication, died at Paris on the latenay of the Peoria and Orange and Attakapas? That would ginore Latenay, the Chixtalian B. Garring public. It is a control of French memoirs, and had been an extensive contributor to Michaud's 'Biographic Universelle.'

—Mr. Bryant's Address on Washington Irving, handsomely printed on tintel paper, will be prefixed to the new edition of 'Salmagundi,' now being published by Mr. G. P. Putnam, uniform with the National Michael Series and Chiral Actions an

An English Opera, under the direction of Dr. James
There is one good thing, among others, about M. M.,
Peck, will be given at the Princes's Theatre, London,

Dramatic Items.

There is one good thing, among others, about M. M., he keeps things well stirred up whenever he is about. His normal condition is that of war. He is an operatic Infant of Benecia, and always has his hands up. When he is not pitching into the amiable Strakosch or the elegant Ulmann, he takes it out of the score, and pounds away upon the top of the prompter's box, as if he had a personal enmity against that hard-working and long-suffering official.

I must tell you that the fascinating Maximilian arrived only recently from the Havans, whence he had also dutely to take ship by stealth in order to avoid the importunities of the first families who were in the

'Semiramide' is now in preparation at the Grand Opera of Paris for the sisters Marchenie.

George Sand is about finishing a play to be produced at one of the leading theatres in Paris.

duced at one of the leading theatres in Paris.

At the Drury Lane, London, a new play by Mr. Fits-ball has been produced. It is entitled 'Christmas Eve; or, the Duel in the Snow,' and was suggested by a picture exhibited at the Exhibition of French Artists in Pall Mall, which represented a dying Pierrot killed in a duel by a New Zealand Chieftain, and surrounded by a number of Masques. In the Drama we have an interpretation of the picture. The Pierrot is one 'Sir Charles Andry,' and the New Zealander is one 'Capt. Deahwood,' who has behaved ungratefully, and aloped with the wife of Sir Charles. The Inster follows him to a ball, quarrels with him, and retires to the Bois de Boulogne, where the duel takes place.

At the Strand, Miss Swanborough has brought out a

At the Strand, Miss Swanborough has brought out a little Watteau kind of piece, written by a lady, and attributed to the reign of Louis the Fifteenth, called 'The Loves of Arcadia.' The king has desired the union of the Chevalier de Merithack and Mdlle. Desi-rée de Launay, who had as yet never seen each other, the lady having been bred in a convent and the gentleman at court. They are, however, determined to hate one another, and not to meet; and yet, as means for doing so. Both, according to the easy plan of story-building implied in this remark, resolve to play shepherd and shepherdess in an Arcadla of their own, and accordingly find themselves in a forest together, making love to each other 'incontinently.'

new work by Prince Ponia Médicis.' The Emperor as all excellent artists, as the public very well knows.

Brignoli never sang so well in Don Pasquole as on Wednesday. The screnade was positively delicious.

Let us see what the belligerent Max brings to the contest!

La Gassier. La Gassier, who has a most magnificent volce, and sings like a bird. Her madiagene in Lord. in Paris, and will return there next year

Mr. John Oxenford has supplied the Olympic Thea tre, London, with a new and improved version o 'L'Oncle-Baptiste,' under the title of 'Uncle Zachary. Among the artists engaged by Mr. E. T. Smith fo the approaching season at Her Majesty's Theatre, London, are M'lle. Titiens, Mme. Alboni, and Mme. Borghi-Mamo, M'lle. Pocchini, M'lle. Cucchi (of the Borghi Mamo, M. He. Pocchini, M. He. Cucchin (or Imperial Opera, Vienna), with many others, some of whom have never yet appeared in this country. The list of male singers includes Signor Guiglini, Signor Everardi (of the Imperial Operas of Vienna and St. Petersburg), Sgri. Belart, Mongini, Soldi, Gamier, etc. The direction of the orchestra is to be confided to Signor Arditti and M. Benedict. Among the novelties named to the article of the orchestra is to be confided to Signor Arditti and M. Benedict. in the repertoire is Weber's opera of 'Ob-produced on a scale of great magnificence.

M'lle Piccolomini, still a spinster, though no longer open for an offer, 'is announced to sing dally, at the Crystal Palace, throughout Passion and Raster weeks. She will then appear, for a few farewell nights, at Her Majesty's Theatre, previous to taking leave of the

It is reported that Clara Novello will make her le

and pulles, saking in deathly incomitive to our markers, and home and replacing to our markershing, an analytic high, if you will contain to add an therein, it shall be the story of our lives it compared. The of our death of the pulled to t

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RECENT TESTIMONY. CLERK's OFFICE, U. S. House of Representative March 18, 1860. Worcester's New Quarto Dictionary is the standard work of reference in this office, and the system of orthography therein represented is that adopted in the official records and documents of the Bouse of Representatives of the United States.

J. W. PORNEY Clerk House of Repo UNITED STATES SENATE

OFFICE SECURIARY OF THE U. S. SECURIARY

March 18, 1880.

sh hagogen a declosely the over work of sh hagogen.
I am, Sir, respectfully.
Your obedient servant,
JOHN C. FITZPATRICK,
Assistant Clerk, office Secretary Senate

PUBLIC PRINTING AND DEBATES IN CONGRESS PUBLIC PRINTING AND DIBLAGE IN CONSTRUCTION OF THE PRINTING WASHINGTON, WASHIN

Dear Sir: The Quarto lictionary of liv. Worcester seems to excel all others in the fulness of its vocabulary, in precasion and
compendicasses of definition, and in the extreme nicety of discompendicasses of definition, and in the extreme nicety of disthemselves and the second of the control of the standard writars both of the country and of Digitald, while,
by an ingenicus and simple method of notation, and by the respelling of words, when necessary, the proper prounciation is indicated. No general dictionary has so complete a vocabulary and
or exact and assistance of definitions of terms of art and science.
Such being my opinion of its merits, it gives up pleasure to inform you that with the commencement of a new volume of the
Congressional Gibet, the system of orthography represented in
Worcester's Dictionary will take the piace of that hereiofove used
in the publication of the Behatse of Congress.

John MATTIOLY,
Forman Congressional Gibet.

After a minute and careful examination of the Quarto Dictionary of Re. Worcester, I consider it the best littleary of the English has quarte that has yet been published. In the great requisition of mends itself to every American scholar. The proof rat and illustrations are ment valuable additions. If must at once be adopted as the standard authority. No library is now complete without it. The fullesses and correctness of the technical terms render it invaluable in this office. PATENT OFFICE.

WILLIAM E. JILLSON, Librarian, Patent Office

U. S. Parrier Owner, March 18, 1860.

The new Dactionary of Dr. Worrester combines, in my opinion, more of the requisition of a work of reference than any similar one ever published. The fullness and accuracy of its technical definitions may be a supported to the composition of the composition of

From Louis Agazsis, L.L.D.

have looked over your great edition of Worcester's Dictionary, chiefly with the view of ascertaining how far it covers the ground in which I am particularly interested. It is of great importance, in our days, when the nonenclature of science is gradually creeping into common use, that an Raglish fection about embrace as much of it as is consistent with the language we speak. I am truly surprised and highly delighted to find that you have successed far beyond my expectation in making the proper selection, and combining with it a remarkable degree of scruyy NI re could hardly be given except in a scientific Cyclopedia.

From C. C. Pelton, LL.D., President of Harvard College From C. C. Pelins, Lt. D., President of Harmard Culago.
I have been in the constant habit of consulting Dr. Worcestov's
great Dictionary, in my daily reading, and of subjecting it to speculaturia, and sent words occurred to me. In orthograph, presunciation, and definition, the learned author has taken unsecured
pains to accretant the best usage, and in all these respects, he has,
beyond a doubt, produced a work which will be of standard auhority in the United States and in England. I have had opportunities of knowing personally the thorough methods by which liv.
Worcester collected the material and prepared the work. The addition of a large number of acleutific terms, defined with the greatet precision, will be considered an importunit improvement by all Waccosier collected the material and prepared the work, are so dition of a large number of accistific terms, defined with the great-est precision, will be considered an important improvement by all those who are at all conversant with the progress of knowledge in our day. Aware of the labor and care which had been devoted to the as well as to other parts of the work. [I fect assured that Wor-cester's Quarto Decisionary would more nearly meet the public wants, than any other historic published. If ye expectation has been more than fulfilled. I find it not only rich beyond example in its vocabulary, but sarrefully eshorated in all the details, and they oughly trustworthy as a guide to the most correct and elegant cause of the language.

From Hon. George S. Hillard, of Bosics I never write without having Johnson, Richardson, Webster, and Worcester, all within reach; but if I were compelled to take only one, I should surely take Worcester.

Generators Colling, D. C., March 14, 1860. The examination we have thus far been able to make of Dr. Worcester's Decisioner has been sufficient to convince of its superiority. We prefer it to Walker's because it represents the present, not a past state of the hangings, and to other works with which it is usually compared, because its decisions are founded upon recognized authorities, not on provincial peculiarities, or the eccentricities of the legiographer. Distinguises are to be found, in which the deinitions of certain words evince more political or religious rancor than critical still where the writers preferred, to the praise of corrections, the gratification of partisan feeling. In further commendation of the edition supported to our judgment, it should be added that it is remarkably free from any such offensive partiality.

Prom Gor. James Polleck, Millon, Penn.
It is a most valuable addition to American literature. It evary in itself, an Encyclopedia in form and substance, rany can be complete without it, and to the student in epartment of literature it in a perfect Vade Hecum. When English language is spoken, this Dictionary must and we garded as the standard, the subbority in all masters of the

From Prog. N. Lanemuc Lindsity, Li. D. of Cumberland University, Br. Worcester's long expected Quarto Dictionary is before me, and realisms, in all respects, my highest keeps. His merits competed to the professional control of the profession over all other dictionaries in my library, embracing as these do, among others. Johnson, Walker, Richardson, the Imperial Lestone, and the different estimates the Webster, and excepting the "Pictoral." Immer, Ir. Worcester may From dishemant criticisms, mor confinence, prepared with elaborate and conscientions care, are, now-a-days, subject to the most unquenerous attacks, prompared by seifish parties for the accomplialment of unworkly ends. For the honor of American literature that the last incomparable review of a people's language shall make a nation is gratitude, and perform the sholls massion, disturbed by no wicked opposition and speed direction.

Prom Jud Parker, LL.D., of the Law School, Harvard Chilege.

I have examined the work with the highest pleasure, and it will henceforth be to me, as I dealth not it will seem be to most of the architers in the enture country, was standard Dictionary of the English language.

Prom Rev. A. P. Clampi, President of the Collaps of the Haly Cram, Worcouler, Mans.

The work is great, and destined, not unlikely, to superased other English Dictionaries now in use. Its definitions of religious terms are singularly fair and imparatia. The collectation of synonymes is most appropriate, and allogether suitable to the want of the student. The book is not up in a style which reflects much credit on the atsentific and literary enterprises of America.

Harch Sol. 1991.

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AMUSEMENTS.

HAX MARETER'S ITALIAN OPERA SATURDAY, APRIL 14, AT 1 O'CLOCK.

Joint appearance of the Opera
LA TRAVIATA Regner Ardavani
The Mad Scope from the third act of the Open
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LUCKA DE LANSKERMOOK.

nd. Games.

Deers open at 12, to commence at 1 o'clock, P. M.

Administra \$1 to all parts of the house. No secured sen ACADEMY OF MUSIC. Miss Patti as Norina.

TO-DAY (SATURDAY), APRIL 14, AT 1 O'CLOCK, DON PASQUALE

orformed by him in the Royal Opera House of Loss and Grief.

Miss PATTI will sing at the end of the Opera VENZANO'S CRIABRATED BRAVURA WALTZ VENZANO'S CRISPRATED BRATTER WALTER
The mile of seasts commences this morning at the Academy, Brussings, sibelli's, No. 12 Wall st. Seats may be had in the evening at the door.

Admission, SI. No reserved seats. Doors open at 12 o'clock
A great eroud being expected, ladres are particularly requested
to boy their trickes in advance. They may be had at all the 're,
the seast of the season of t

NOTICE

It being now definitely settled that Miss Patti departs for London in the middle of May, the Brevetors bag to announce that she will make her final appearance on or about April 28. The Academy, and the state of the sta

or is di Lamermoor, Semambula, Purstani, Mar inda di Chamouni, and in a GRAND FESTIVAL CONCERT, Of which due notice will be given. Hamburjer in New York. MR. HAMBURJER has the honor to inform the citizens of New York that he has just arrived from Europe, and will peltorm at HOPE CHAPEL (upper hall), No. 720 Broadway, commencing April 19, in his

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Now mind you, my laddie whose eyes are blue, That, however the Graces invite you, There is nothing for you in this world that will do But a pair of black eyes to delight you And mind you, my lassie whose eyes are black.

In a pur of blue eyes to discover

That light of affection you never should lack. And -you'll always be true to your lover

Long, long shall your eyes sparkle back with a kis.
To the eyes that live but to behold you!

Long, long shall the charm of your mutual bliss.
In a heaven of splendor enfold you! For this is the thought of a poet wise, Of a poet whose thoughts are true ones, That to look on a pair of merry black eyes

From the Cornhill Magazine.] SIR JOSHUA AND HOLBEIN. BY JOHN BUSKIN.

Is the life of a pair of blue ones!

Long ago discarded from our National Gallery, with the contempt logically due to national or English pic-tures,—lost to sight and memory for many a year in

painter's hand, is, study those two pictures from side to side, and miss no inch of them (you will hardly, of their simple practice. All that they did, they did eventually, he inclined to miss one): in some respects there is no execution like it; none so open in the magic. For the work of other great men is hidden in its wonderfulness -you cannot see how it was done. Their own gifts never appeared to them so great as to But in Sir Joshua's there is no mystery: it is all amaze-ment. No question but that the touch was so laid; couly that it could have been so laid, is a marvel foronly that it could have been so laid, is a marvel for-ever. So also there is no painting so majestic in sweet-ness. He is lily-sceptred: his power blossoms, but burdens not. All other men of equal dignity paint more slowly; all others of equal force, paint less lightly. Tintoret lays his line like a king marking the boundaries of conquered lands; but Sir Joshua leaves it as a Summer wind its trace on a lake; he could have

Such, at read, is int touch when it is life that he paints: for things lifeless, he has a severer hand. If you examine that picture of the Graces, you will find it reverses all the ordinary ideas of expedient treatment. By othes, men flesh is firmly painted, but accessories lightly. Sir Joshua paints accessories firmly, of the hightly in may, flesh not at all, but spirit. The coherent passion; arrogated to themselves an equality wreath of flowers he feels to be material; and gleam by gleam strikes fearlessly the silver and violet leaves

"And yet—"
Yes: you do well to pause. There is a 'yet' to be thought of. I did not bring you to these pictures to see wonderful work merely, or womanly beauty merely. I brought you chiefly to look at that Madonna, believing that you might remember other Madonnas unlike her, and might think it desirable to consider wherein the difference lay:—other Madonnas, not by Sir Joshua, who painted Madonnas but seldom. Who, perhaps, if truth must be told, painted them never: for surely this dearest pet of an English girl, with the little curl of lovely hair under her ear, is not one.

Why did not Sir Joshus—or could not—or would not Sir Joshus—in the Advance of the County o

Sir Joshua—paint Madonnas? neither he nor his great rival-friend Gainsborough? Both of them painters of women, such as since Glorgione and Correggio had not been; both painters of men, such as had not been since Titian. How is it that these English friends car so brightly paint that particular order of humanity which we call 'gentlemen and ladies,' but neither heroes, nor saints, nor angels? Can it be because they were both country-bred boys, and forever after strange-ly sensitive to courtliness? Why, Giotto also was a ly sensitive to continees? Why, Giotto also was a country-bred boy. Allegri's native Correggio, Titian's Cadore, were but hill villages; yet these men painted, not the court, nor the drawing-room, but the Earth: and not a little of Heaven besides, while our good Sir think, she must have been let in at the porter's lodge, for her strawberries are in a postle, ready for the ladies at the Hall. Giorgione would have set them, wild and fragrant, among their leaves, in her hand. Between his fairness, and Sir Joshua's May-fairness there is a strange, impassable limit-as of the white reef that in Pacific isles encircles their inner lakelets and shuts them from the surf and sound of sea. Clear and an the trem from the surr and sound or sea. Creat and calm they rest, reflecting fringed shadows of the palm-trees, and the passing of fretted clouds across their own sweet circle of blue sky. But beyond, and fround and round their coral bar, lies the blue of Sea and Heaven together—blue of eternal deep.

You will find it a pregnant question, if you follow it forth, and leading to many others, not trivial, why it is that in Sir Joshua's girl, or Gainsborough's, we always think first of the Ladyhood; but in Giotto's,

principal thing about them; their manhood absorbs, conquers, wears it as a despised thing. Nor—and this is another stern ground of separation—will Titian make a gentleman of every one he paints. He will make him so if he is so, not otherwise; and this not merely in general servitude to truth, but because in his sympathy with deeper humanity, the courtier is not more interesting to him than any one else. "You have lives only as he lived—but forever.

The time occupied in painting this portrait was probably twenty times greater than Sir Joshua ever spent on a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is in a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is, to a single picture, however large. The result is in a single picture, however large. The result is in a single picture, and rope-frayed hand, is a man as well as you, and might possibly make several of you if souls were divis-

As showing pignatic power of hand, joined with stames accuracy and rapidity, the fishs of drappry under the breast of the virgin are, perhapic, as marvelious a piece of work as could be found in any picture, of whatever time or master.

If the reader must observe that I use the word here is a limited scare, as meaning only the effect of careful obscation, good society, and reduced lattice of the one average temper and character. Of deep and true evaluations—based in it is on intense semififility and inscentity, perfected by occurage, and other qualities of from a wall security, perfected by occurage, and other qualities of from a wall security, perfected by occurage, and other qualities of from a wall security.

ible. His bronze color is quite as interesting to me, Titian, as your paleness, and his hoary spray of stormy hair takes the light as well as your waving curls. Him

tory—no none market-carta; girls with pigs; wood-men going home to supper; watering-places; grey cart-horses in fields, and such like. Reynolds, indeed, once or twice touched higher themes,—" among the chords his fingers laid," and recoiled: wisely; for, strange to say, his very sensibility deserts him when strange to say, has very sensitivity described in when he leaves his courtly quiet. The horror of the subjects he chose (Cardinal Beaufort and Ugolino) showed inherent agathy: had he felt deeply, he would not have sought for this strongest possible excitement of feeling.—he would not willingly have dwelt on the he leaves his courtly quiet. The horror of the subjects he chose (Cardinal Beaufort and Ugolino) showed inherent apathy: had he felt deeply, he would not have sought for this strongest possible excitement of feeling.—he would not willingly have dwelt on the worst conditions of despair—the despair of the ignoble. His religious subjects are conceived even with less care than these. Beautiful as it is, this Holy Family by which we stand has neither dignity nor accrediness, other than those which attach to every group of gentle mother and ruddy babe; while his Faiths, Charities, or other well-ordered and emblems fitted virtues are even less lovely than his ordinary with the earnestness and silent swell of the sub-rook of way, with the earnestness and silent swell of the best Marine Chronometer. The following certificates are from gealemen who have carried their Watches with them their day are conceived on the American Waich wown way, with the earnestness and silent swell of the best Marine Chronometer. The following certificates are from gealemen who have carried their Watches with them to their way of the Jura pines.

Gazing on that scene day by day, Holbein went his fitted virtues are even less lovely than his ordinary active use: Faiths, Charities, or other well-ordered and emblem-fitted virtues are even less lovely than his ordinary portraits of women.

It was a faultful temper, which, having so mighty a thres,—lost to sight and memory for many a year in the Ogygian seclusions of Mariborough House—there have reappeared at last, in more honorable exile as spend one touch of heartfelt skill upon it;—which, Kensington, two great pictures by Sir Joshua Reynolds. Two, with others; but these alone worth many an enamplement among the cross-roads of the West, to see a Cupid as Linkboy. How wide the interval between the great the strength with the great the signal have to be supply analysis.—the Holy the great the signal have to signal and the supply and the signal have to signal and the signal have the sign for half an hour by Spring sunshine :- the Holy this gently trivial humor, guided by the wave of feather, or arrested by the enchantment of a smile,— and the habitual dwelling of the thoughts of the great Family, and the Graces, side by side now in one properties of the thoughts of the comparable and the habitual dwelling of the thoughts of the incomparable.

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and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the habitual dwelling of the thoughts of the incomparable and the in

Their own gifts never appeared to them so great as to call for serious question as to the use to be made of them. "They could mix colors and catch likeness— yes; but were they therefore able to teach religion, or reform the world? To support themselves honorably, pass the hours of life happily, please their friends, and pass the hours of life happily, please their triends, and leave no enemies, was not this all that duty could re-quire, or prudence recommend? Their own art was, it seemed, difficult enough to employ all their genius: was it reasonable to hope also to be poets or theolo-gians? Such men had, indeed, existed; but the age painted on a silken veil, where it fell free, and not bent it.

Such, at least, is his touch when it is life that he
of a head, had they any right to think themselves able

unenvious, and unambitious. Meaner men, their con-temporaries or successors, raved of high art with in-coherent passion; arrogated to themselves an equality with the masters of elder time, and declaimed against wreath of nowers he lear to be material; and gream by gleam strikes fearlessly the silver and violet leaves out of the darkness. But the three maidens are less substantial than rose-petals. No flushed nor frosted tissue that ever faded in night-wind is so tender as they; no hue may reach, no line measure, what is in them so gracious and so fair. Let the hand move softly—itself as a spirit; for this is Life, of which it touches the imagery.

"And yet—"

Yes: you do well to, pause. There is a 'yet' to be

Yet, while we acknowledge the discretion and simple heartedness of these men, honoring them for both and the more when we compare their tranquil powers with the hot egotism and hollow ambition of their in-feriors: we have to remember, on the other hand, that the measure they thus set to their aims was, if a just, yet a narrow one; that amiable discretion is no est virtue, nor to please the frivolous, the best the highest virtue, nor to please the trivious, the less success. There is probably some strange weakness in the painter, and some fatal error in the age, when in thinking over the examples of their greatest work, for some type of culminating loveliness or veracity, we remember no expression either of religion or heroism, ing chickens."

The nature of the fault, so far as it exists in the painters themselves, may perhaps best be discerned by comparing them with a man who went not far beyond them in his general range of effort, but who did all his work in a wholly different temper—Hans Holbein.

The first great difference between them is of course nompleteness of execution. Sir Joshus's and Gain in completeness of execution. Sir Joshua's and Gains borough's work, at its best, is only magnificent sketch ing; giving indeed, in places, a perfection of resul unattainable by other methods, and possessing alway Joshua never trusts himself outside the park palings.
He could not even have drawn the strawberry girl,
in its slightness addressing itself, purposefully, to the the passer-by, but careless to detain him; or detaining him, if at all, by an unexplained enchantment, not by continuance of teaching, or development of idea. But the work of Holbein is true and thorough; accomplished, in the highest as the most literal sense, with a calm entireness of unaffected resolution, which sacrificant policy forests nothing and four posthing forests and the calm entireness.

ces nothing, forgets nothing, and fears nothing. In the portrait of the Hausmann George G every accessory is perfect with a fine perfection; the carnations in the glass vase by his side—the ball of gold, chased with blue enamel, suspended on the wall— the books—the steelyard—the papers on the table, the seal-ring, with its quartered bearings, -all intensely there, and there in beauty of which no one could have ned that even flowers or gold were capable, far les it is, that in Sir Jeshua's girl, or Gainsborough's, we always think first of the Ladyhood; but in Giotso's, or Vandyck's, it is always the Prince or the Sir whom we see first; but in Titian's, the man.

Not that Titian's gentlemen are less finished than Sir Jeshua's; but their gentlemenliness; is not the Principal thing about them; their manhood absorbs, conquers, wearn it as a desniged thing. Nor- and this

> reaches, it contains the absolute facts of color, form, and character, rendered with an unaccumable faithfulness. There is no question respecting things which it is test worth while to know, or things which it is unaccumary to state, or which might be overlooked with advantage. What of this man and his house were visible to Holbein, are visible to us: we may despise if we will; deay or doubt, we shall not if we come to if we will; deny or doubt, we shall not; if we care to know anything concerning them, great or small, so

. Museum of Berlin

much as may by the eye be known is forever kn

reliable, indisputable.

Respecting the advantage, or the contrary, of so great earnestness in drawing a portrait of an uncell-brated person, we raise at present no debate; I only wish the reader to note this quality of earnestness, as hair takes the light as well as your waving curls. Him also will I paint, with such picturesqueness as he may have; yet not putting the picturesqueness first in him as in you I have not put the gentlemanliness first. In him I see a strong human creature, contending with all hardship: in you also a human creature, uncontending, and possibly not strong. Contention or strength, weakness or picturesqueness, and all other such accidents in either, shall have due place. But the immortality and miracle of you—this clay that human in both: those shall be first painted—and last."

With which question respecting treatment of characters where to connect also this further one: How is it that the attempts of so great painters as Reynolds and Gainsborough are, beyond portraiture, limited almost like children's. No demestic drama—no history—no noble/enatural scenes, far less any religious subject:—only market-carte; girls with play: woodmen going home to supper; watering-places; grey lovely: "we do not need this flattery often, most o those we know being such; and it is a pleasant world and with diligence—for nothing can be done without diligence—every day till four" (says Sir Johna)—" diligence—every day till four" (says Sir Joshus)—"
painter's is a happy life."
Yes: and the Isis, with her swans, and shadows o

of the Jura pines.

Gazing on that scene day by day, Holbein went his own way, with the earnestness and allent swell of the strong river—not unconscious of the awe, nor of the sanctities of its life. The snows of the eternal Alps giving forth their strength to it; the blood of the Bt.

Jakob brook poured into it as it passes by—not in vain.

He also could feel his strength coming from white st, snows far off in heaver. He also bore upon him the purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the earth sorrow. A grave many purple stain of the sorrow of the purple stain of the earth sorrow. A grave many knowing, what steps of men keep truest time to the chanting of Death. Having grave friends also;—the same singing heard far off, it seems to me, or, perhaps, even low in the room, by that family of Sir Thomas More; or mingling with the hum of bees in the meadows outside the towered wall of Basie; or making the words of the book more tuneable, which medita tive Erasmus looks upon. Nay, that same soft Death-music is on the lips even of Holbein's Madonna. Who,

among many, is the Virgin you had best compare with the one before whose image we have stood so long. Holbein's is at Dreeden, companioned by the Ma-donna di San Sisto: but both are visible enough to you here, for, by a strange coincidence, they are (at least so far as I know) the only two great pictures in the world which have, hear (sullesse encrewed).

the world which have been faultlessly engraved.

The received tradition respecting the Holbein Madonna is beautiful; and I believe the interpretation to be true. A father and mother have prayed to her for the life of their side which when prayed to her for the life of their sick child. She appears to them, her own Christ in her arms. She puts down her Christ beside them—takes their child into her arms instead. It lies down upon her bosom, and stretches its hand to its ather and mother, saying farewell.

This interpretation of the picture has been doubted, as nearly all the most precious truths of pictures have been doubted, and forgotten. But even supposing it erroneous, the design is not less characteristic of Holbeen doubted, and forgotten. But even supposing it erroneous, the design is not less characteristic of Holein. For that there are signs of suffering on the features of the child in the arms of the Virgin, is beyond question; and if this child be intended for the Christ, it would not be doubtful to my mind, that, of the two it would not be doubtful to my mind, that, of the two -Raphael and Holbein—the latter had given the truest aspect and deepest reading of the early life of the Re-deemer. Raphael sought to express His power only; deemer. Raphael sought to expi but Holbein His labor and sorrow.

There are two other pictures which you should remain her together with this (attributed, indeed, but with no semblance of probability, to the elder Holbein, none of semblance of probability, to the elder Holbein, none of whose work, preserved at Basle, or elsewhere, approach-es in the slightest degree to their power), the St. Bar-bara and St. Elisabeth.† I do not know among the pictures of the great sucred achools any at once so nor quaint, nor feverishly or fondly pass wrapt in with drawn solemnities of thought. Only en-tirely true—entirely pure. No depth of glowing-heaven beyond them—but the clear sharp sweetness of heaven beyond them—but the clear sharp sweetness of the northern air: no splendor of rich color, staying to adorn them with better brightness than of the day: a gray glory, as of moonlight without mist, dwelling on face and fold of dress;—all faulties-fair. Cres ares they are, humble by nature, not by self-cor tures they are, numble by nature, not by self-consem-nation; merciful by habit, not by tearful impulse; lofty without consciousness; gentle without weakness; wholly in this present world, doing its work calmly; beautiful with all that holiest life can reach—yet al-ready freed from all that holiest death can cast away.

• Of 1,500 Swiss, who fought by that brecknide, ben only poterned. The battle checked the attack of the French, fed by Leek III. (then Eusphin) in 1444; and was the first of the great angles of efforts and victories which were closed at Nancy by the death of Charles of Burgandy.
† Pinarothek of Munich.

GAITER BOOTS. A little glove stirs up the heart,
As tides stir up the ocean,
And snow-white mudin when it fits,
Wakes many a curious notion; Wakes many a curious notion;
All sorts of lady-fixins thrill

My feelings as they'd orter,
But little female gaiter boots
Are death and nothing sherter!
And just to put you on your guard,
I'll give you, short and brief,
A small hotel experience,
Which filled my heart with grief!
Last Summer, at the 'Oliver,'
I stopped a week or more,
And marked two 'bootese' every morn
Before my neighbor's door;
Two boots with patent leather tipa—
Two boots with patent leather tipa—
Two boots with patent leather tipa—
They stole my heart away.
And often in my nightly dreams
They swept before my face,
A lady growing out of them,
As flowers from out a vase.
But, O! one morn! awa sight
Which struck me like a stone,
Some other name was on the book:
Those boots were not alone!
A great tall pair of other boots
Were standing by their side,
And off they walked that afternoon,
And with them walked a bride.

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JOHN S PIRROR, OHOIOE FRUITS, WINES, TEAS, ETC. AMERICAN WATCHES MADE BY THE

American Watch Company, Fund Insurance Company AT WALTHAM, MASS.

Attention is invited to the following statement, and the ac npanying letters of recommendation and testimonic A gold medal was awarded the Con

titute, at New York, in 1857. The Company also received the first premium—a gol-medai—from the Franklin Institute, Philadelphia, in 1858. These watches have now been in the market for nearly ter y, durability, and reliability, in every conceivable manne and have proved themselves to be the most satisfactory tin ces ever offered to the public.

This result has been brought about by a strict application

une 3d, correctly:

June 15, fast 4 seconds.

July 1, "6" Sept. 1, "23"

"15, "10" "15, "28"

Aug. 1, "16" Oct. 1, "32" July 1, "6" 15, "28 "

38, "10 " 15, "28 "

Aug. 1, "16 " Oct. 1, "32 "

I give you permission to make such use of this statemer as you may think proper. I am, with respect, yours truly,

PAUL MORRHY.

Ms. E. E. ROBBINS, Treas. Am. Watch Co.;
DEAR Siz:—It gives me great pleasure to comply with
your request for a report of the performance of the Ameri-can watch I purchased of you Dec. 20, 1838. It was set on
that day, and its variation from true time to the 19th of

that day, and its variation from true time to the 19th of February, 1859, when I let it run down, was ten seconds fast. From that time to the present, it has run with nearly perfect steadiness, having, during the eight months, remained at from seven to nine seconds fast, and this with uncommonly rough usage. I can commend your manufacture in the highest terms. Yours truly,

JAMES H. CLAFF,

Firm of Clapp, Fuller & Brown, Bankers, Boston.

The following is from Mr. Porter, the well-known Mars Chronometer and Walchmaker:

CRICAGO, III., Sept. 27th, 1869.

R. E. Rossins, Treas. Am. Watch Co.;

Dans Ses:—I have, at the suggestion of a number of per seas, made a theorough examination of the plan of construction adopted by your Company in the mannfacture of watch on, and have no hastiation in pronouncing it to be simple scientific, and eminently practical. It would be very remark able if any single watch made on this plan should fail to be an accurately performing time-keeper. I would about a aces it any single watch made on this plan should fail to be an accurately performing time-keeper. I would about as soon expect to see the sun make a bank, as to see one of you. American Watches do so. Very respectfully, Nonana Wiland,

Mechanical Engineer and practical Machinist.

DEAR SIE: The "Waltham," which I purchased time has months since, has given entire satisfaction. Its time has been fully equal to that of a "Frodsham," which I owned more than a year. Truly yours,

ALBERT METCALY, 65 Franklin street.

Book Room, 200 Mulberry street, | New York, Oct. 5th, 1859. R. E. ROBBINS, Treas. Am. Watch Co.;

N. E. HOBBINS, Treas. Am. Watch Oo.;

DRAB STR.:—I take great pleasure in being able to certify that for the last six months I have carried a watch from the manufactory of the American Watch Company, and that it has given perfect mitisfaction as a time-keeper. Judging from the one I have, I do not hesitate to predict that the day is not far distant when watches made in the United States will su-

R. E. Rossins, Treas. Am. Watch Co.;

DEAN Siz:—I take pleasure in stating that the American Watch I have of your manufacture, performs to my entire satisfaction, running regularly at the rate of thirty seconds fast per month.

Capt. Gornan H. Barren.

R. E. Robbins, Treas Am. Watch Co.;
DEAR Sin:—The watch I bought of you—one of your adjusted Chro. Bal. movements—runs to my entire antsfaction.
For the past three mostline it has not varied more than one minute, and is now running at that rate. It has seen the hardest service in every way in point of locomotion.

Yours truly,

C. C. SHEAPS.

CASH CAPITAL - - \$200,000

NEW HAVEN, Conn., Sept. 27th.

NEW HAVES, COMMING, Esq.;

DEAR SIE:—Yours of the 23d was duly received. In reply I would say, that the American watch No. 6539, has proved itself one of the heat watches for railway perposes.

The American watch, in my opinion, is far better than any watch I have used for the last fourteen years on railroads.

I remain, respectfully yours, ... G. A. PULLER,
Conductor N. H., H. & S. R. R.

P. S.—I would refer you to Mr. Douglass, of N. Y. & N. H. E. B. He has had several of your watches, and is very

NEWTONVILLE, Aug. 20th, 1859.

R. B. Robers, Treas. Am. Watch Co.;

Dean Siz:—The American Watch that I purchased of you about a year slace, runs with great exactness; its variations being so slight that I have not found it necessary to set it for several months. Yours truly,

WILLIAM B. SPEAR.

NEW YORK, Oct. 4th, 1859.

B. E. Borsins, Treas. Am. Watch Co., Waltham, Mass.;

Dran Srs:—The American Watch, No. 5976; I have car
ried during the past eighteen months, has fully sentained my
high anticipations in regard to its performance—as have
those worn by several of my friends during the same period.

I can beartily recommend these watches as possessing, in an
eminent degree, the qualities of excellent time-keepers.

Yours truly,

De Bow's Review. In additional control of the control of th

De Bow's Revisso, in speaking of the American Watches, mys: "These watches are equal to any other manufactured in this country or in Europe. The fact is established by the accounts performance of their time-keepers, which is considered almost unparallised, equalling the best marine chroseneters. More than 17,000 American Watches are now in use, and the manufacturers allage that they have heard not more than half-a dones complaints, arising chiefly from accidental derangement or missange of the works."

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THE FIREMEN'S OF THE CITY OF NEW YORK.

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PAYING ONE-HALF OF THE PROFITS ABOVE SEVEN PER CENT. TO THE WIDOWS' AND ORPHANS' FUND OF kinds against Loss or Damage by Fire

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COMMONWEALTH Fire Insurance Company, Office, No. 6 Wall Street, New York,

CABH CAPITAL OF \$280,000, TITH A SURPLUS SAFELY INVESTED IN BOND AND MORTGAG

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John J. Crane,
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\$960,641 73 Dividends---JANUARY and JULY. WILLIAM F. LEGGETT, WILLIAM ELLSWORTH, RKHALTER, Vice President.

GROSER C. BRIL,

Surveyors

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Insures Buildings, Merchandise, Furniture, Vessels in Port an

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WILLIAM PITT PALMER, President ANDREW J. SMITH, Secretary.

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Wm. CALLENDER, President.

R. O. GLOVER, Secretary. CITY

Fire Insurance Company, No. 61 Wall street.

This Company, with a Cash Capital of \$210,000, with a surplus of over \$100,000, insures against loss or damage by tire, on favor-ble terms.

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38 per cent, to all members since 1853:
38 1148. John St. Committee of the second state of the

Insurance may be effected for the benefit of married wo-men, beyond the reach of their husbands' creditors. Credit-ors may immre the lives of debtors.

Last report and other publications and information respect ing the advantages of life insurance, furnished gratis at the Branch Olles, Matropolitan Bank Building, No. 110 Broad way, New York city.

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Company, having a Cash Capital exceeded by those of only her Companies, continues so insure all kinds of Personal sy, Buildings, Ships in port and their cargoes, on terms as we consistent with the security of the insurers and the in-

DIRECTORS

EDWARD A. STANSBURY, Secretary

The Resolute Fire Insurance Co., No. 3 Nassau street, N. Y.

CASH CAPITAL \$200,000 WITH A LARGE SURPLUS.

> First Dividend to the Assured, JULY 1st, 1860.

This Company, at the solicitation of its numerous Patrons, and in accordance with the vote of its Directors, and with the assent of its Nockholders, will hereafter

Divide three-quarters of the net Profits to the Assured These doing business with this Company will receive, annually, large return of their Premiums. Parties preferring a cash deduction from the Premium at the me of issuing the bulley, are entitled to that privilege. $N_c B_c = haland Notiquiris and Pransportation Risks taken of fa$

C. F. UHLHORN, President WILLIAM M. RANDELL, Secretary. D. LORD & H. DAY, Connactors. HIRAN FUNK, Surveyor

New York, July 1st, 1859. JULY, 1889. The Insured Participate in the Profits,

WITHOUT INCURBING ANY LIABILITY WHATEVER. Continental Insurance Co., CITY OF NEW YORK.

OFFICE NO. 18 WALL STREET. CASH CAPITAL, - - \$500,000 Tux attention of the community is respectfully called to the following features, in connection with this Company:

PRIST:—By insuring in this Company, the advantages of a Mutual Insurance Company are obtained, with the additional advantage afforded in the security given by an ample and reliable Cash Capital—a feature not presented by ordinary Mutual Pire Insurance Companies. The dividends to customers, already declared, are as follows: First Annual Division to Policy Holders, declared July 9, 57, 523, Second at the Communication of July 18, 18, 56
Third to the July 14, 19, 50

SECOND:-- The security given, which is already large, will

SECOND:—The accurity given, which is already large, will constantly increase with each year of successful operation.

This is exhibited clearly in the following Statement, showing the position of the Company in each year since the new system was adopted:

July, 1856. Net Ameta possessed by the Co., 4370,333 42

1857. " " 51,589 52

1858. " " " 51,589 52

1859. Grow Ameta, " 985,681 84

Liabilities. " 16,584 37 HIRD:—The insured incur no liability whatever, while ob-taining these advantages of superior security and cheap-ness.

POURTH:—This Company has reserved the right to issue Policies which do not participate in the profits, and such policies will be issued to those who prefer it, at prices as LOW as any COMPANY can insure, and, at the same time, present PERMANENT SECURITY to their customers.

H. H. LAMPORT, Secretary, GEORGE T. HOPE, President CYRUS PECK, Am't Secretary.

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Price \$1 50 to \$3. A CKNOWLEDGED AS THE BEST—Formus's Arch Spring Bed Returns sell for \$1.50 to \$3. Mattresses at wholesake pieces. As iron Bedsteld, Springs, and Mattress, complete, \$8. No. 5 tirest Jones tirest, corner Brendway. Agents wanted every where. Address,

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There is mothing out like it,
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Pressing, Safetining, Smoothinar, Girling,
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Layron and Safetining, Smoothinar, Girling,
Layron and Safetining, Layron and Safetining,
Layron and Safetining, Smoothinar,
Layron and Safetining, Layron and Safetining,
And at the same turns a stiffness,
As you dress the Hair no it remains sholders the most obstimate Hair.

Try it, and then jodge,
Layron and the safetining that the beau dead of the Tollet.

It the beau dead of the Tollet.

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It is the beauty safety Fanking, in the beauty of the Hair for the Hair for

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